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THE DECORATOR AND FURNISHER.

one a design of fruit with a spray of leaves—an apple, a pear, a peach, a branch of plums, a cluster of cherries, a bunch of strawberries, a spray of raspberries, a spray of blackberries, a bunch of purple grapes, a bunch of green grapes, a spray of currants, and a bunch of gooseberries; and as the bloom is coeval with the fruit, a few blossoms may enter into the strawberry, raspberry and blackberry designs. Fringe out the doilies, securing the fringe with hemstitching, or finish them with a hem and bordering of narrow Valenciennes lace confined by feather stitching in silk. Or, instead of fruit designs, designs of fruit blossoms may decorate the doyleys. A set of doyleys of which a lady of our acquaintance is the fortunate possessor, done by a young lady of Virginia, is of cream white satin, each showing a design of fruits with leaves, diagonally across which is laid a simulated card showing a miniature landscape, finished with bordering of narrow Valenciennes lace fluted slightly and confined to the hem by feather stitching in white silk. You could offer to your young friend as a complimentary bridal souvenir, nothing more unique, or scarcely anything more useful or elegant than a set of satin doyleys thus significantly decorated.

MOTHER. In reply to your inquiries concerning the fitting up of the room of your daughter, as a surprise and pleasure upon her return from school, inexpensiveness, taste and neatness considered, we will describe one of home decoration from memory. The walls are hung with Ottoman paper in delicate ciel blue; the ceiling is in white, and the plaster frieze in blue, white and pale rose color, with some gilding, and bordered with fancy gilt moulding. The floor is laid with Chinese matting in checkerboard pale blue and white. An old-fashioned painted bedstead, and chairs are painted white and picked out with gold. Over window shades of ciel blue holland are hung curtains of dotted cottage drapery muslin, run on a stick with a ruffle as heading, and tied back with rose colored satin ribbons. Across one corner of the room is a toilet table formed of a piece of board, oval on the outer edge, covered first with blue silesia and over this the dotted muslin, with a valance of the muslin; and hung above the table is an antique mirror framed in Honduras mahogany, decorated with ornolu, overhung by a curtain of the muslin suspended from a bracket and tied back with the pink ribbons. The washstand and the mantelshelf are draped with the muslin and decorated with the ribbons, to correspond with the curtains and toiletstand draperies; the bed spread is in blue and white marseilles; the pillows are covered with blue silesia under shams of the dotted muslin, ruffled with plain muslin and trimmed with pink ribbon bows; the china is in blue and white, and the pictures on the walls are in painted white frames picked out with gilding. Fox skin rugs, the result of capture by several of the young lady's friends, are laid here and there over the floor; and a dainty little work table and rocking chair of willow painted white, picked out with gold and decorated with ribbons, complete a chamber in which any young lady graduate might indulge in dreams as fair as a morning in June. There is nothing really new in the arrangement of this room, while the absence of the tawiness now so much sought after in household decoration, with its peculiar suitability to its youthful occupant renders it almost ideally charming. Beside, all the work was done, with the exception of kalsomining, by the mistress of the house, and at very small cost.

MIRIAM. Any variation in the stitches which join the pieces in your crazy work must be the result of your own ingenuity. Although upon a casual glance there seems so great diversity in the stitches of crazy embroidery, when the work is entered upon it will be discovered to run through the button-hole or overcasting stitch, the chain stitch, the feather stitch, the coral and the herringbone stitches. But these admit of very many arrangements, and ingeniously employed there need be none of the sameness of which you complain. Happily, however, it would seem that the craze for crazy patchwork in our country is subsiding, for we have had a surfeit of it, although it appears to be comparatively new in England. English papers speak of the crazy patchwork of American ladies with wonder—if some of it which has had place in country fairs could reach the other side of the Atlantic, the wonder would doubtless be increased, so essentially crazy is it. Yet it is not to be despised, and some of it is of kaleidoscopic richness of effect. A lady in mind, upon a quilt of crazy grounding, has introduced Japanese ideas in fans, screens and other devices with admirable effect. The fans, etc., are made and applied, the perspective effect secured by the use of satin catching the high lights, and velvet or gros grain silks for the shadows. Only a single color is used in the fans, while the screens are in simulated panels enriched with embroidery similar to that seen on Delhi shawls. The idea in this marvelous piece of work is original with this lady. Another quilt in crazy grounding is full of portraits of distinguished Americans, in embroidery in black and white. We can excuse the extreme homeliness of crazy patchwork if we can discover in it any originality or individuality of arrangement or design. But herein is the difficulty.

OLD PORCELAIN BECOMING RARE,

AT present," says a Chinese paper, "most of the Pekin supplies of old China faience and objects of art are drawn from Shensi and Shansi, but, as is becoming evident, the supply will not last much longer, and it is desirable that some other provinces should be induced to part with their treasures. Shantung has been pretty well exploited; Chihli, Pekin excepted, is not supposed to be artistically rich. In Honan the store of beautiful things must have been sadly diminished by the floods, which devastated the most wealthy districts. In Sechuan, Kueichow and Kansu war and rebellions have made great destructions. In Pekin there are still some beautiful collections, but they are becoming rare, as the process of dispersion has gone on apace. Some old families have some superb pieces of ceramic art, but in Pekin, as in other capitals, it often happens that the family estates carefully preserved during centuries, perhaps, at last fall to a prodigal son, who wastes all with riotous living, sells the most cherished possessions, and, finally, retires to well-merited poverty. The great collections of Pekin have in too many cases been dispersed, and those remaining are now not numerous."

VERDURE-COVERED VASES.

THE other day, says a society writer, I purchased a pleasing little ornament at a shop where terra cotta goods are sold. It was a porous vase of this ware, which was completely covered with growing verdure, forming a suitable surrounding to the group of flowers placed inside it. Upon inquiring how the pretty decoration was carried out, I learned that the vase was filled with water until the moisture was apparent on the surface, which was then completely covered with the finest grass seed—I think "Oriental grass" is the kind used—which was pressed closely against the outside of the vase with hand, and then set on a tiny plate of the same color as the vase, which being glazed was non-porous, and prevented the damp injuring the table. This precaution must not be neglected, and the vase must always be kept full of water. When the seeds are germinating they ought not to be kept in a hot atmosphere. A few days in a dark cellar would be suitable treatment.

A SHORT time ago complaints were made to the management of the French Exposition that most of the exhibits of Tunis, Algiers, and Morocco were not African products at all, but the manufactures of the Rue du Temple, in Paris. An investigation proved that the complaints were true. The Parisian firm received twenty-four hours' notice in which to remove the bogus exhibits, and therewith vanished the major part of the department of the Barbary States. The north African manufacturers who complained of the Parisian firm also told the management that they were being driven out of their native markets by French competition. The weapons, rugs, carpets, and leather articles which several years ago were supplied to the Barbary States almost entirely by domestic labor, came now from France, they said, at prices far below the cost of the native products. In Paris it is an open trade secret that almost all north African curios on sale are made in the city.

WE owe to the Dutch the introduction of stamped paper as a substitute for hangings, or for painting or panel work, which were costly modes of ornamentation. "Paynted papers" are alluded to in the reign of Richard III., but it is doubtful to what purpose they were applied. In 1568 Herman Schinkel, a Protestant citizen of Delft, who was charged with printing some heretical ballads, protested in his defense that they were printed in his absence, and that when he came home he threw them into a corner, "intending to print roses and stripes on the other side to paper attics with." This useful article does not appear to have been much esteemed until considerable progress had been made in its fabrication, and then its general adoption was retarded by its costliness. Fielding says that printed paper hangings were in his time scarcely distinguishable from the finest silk, and that there were few houses which had not one or more rooms lined with this furniture; yet Lady Montague found on inquiry that it was as dear as damask.

THE globe in the Paris Exhibition represents the earth on the scale of one-millionth, and is nearly 100 feet in diameter. Paris occupies about a third of an inch. All the great lines of communication by land and sea are shown in detail. The earth's daily rotation will be precisely imitated by clockwork, a point on the globe's equator moving an eightieth of an inch per second.